



Black Sabbath Vol 4

Sabbath Black Vol 4



Essex Music International, Inc.

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Black Sabbath Vol 4

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Music transcriptions by Steve Gorenberg and Martin Shellard

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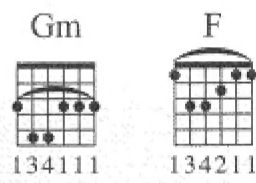
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Wheels of Confusion/The Straightener

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne



Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

"Wheels of Confusion"

Intro

Slowly ♩ = 47

*Gm

Gm/F

B♭maj7/F

Gtr. 2 (elec.)

mf
w/ dist.
**w/ delay

TAB: 5 (5) 3 5 | 5 (5) 3 12 | 7 12 (12) 7 12

**Set for sixteenth-note regeneration w/ 1 repeat.

Gtr. 1 (elec.)

mf
w/ dist.
let ring throughout

TAB: 5 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 5 3 3

*Chord symbols reflect implied harmony.

E♭/F

Gm

Gm/F

Measures 4-6 musical notation and TAB for Gtr. 2 and Gtr. 1.

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Bbmaj7/F

Eb/F

Faster ♩ = 120

Gtr. 2 tacet

D5

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

Play 3 times

Verse

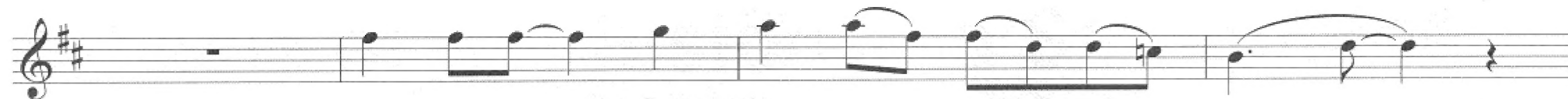
Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)

D5

1. Long — a - go — I wan - dered through — my — mind, —
 2. Soon the days — were pass - ing in - to — haze, —
 3. So I found — that life — is just a — game, —

in the land — of fair - y tales — and sto - ries. —
 hap - pi - ness — just did - n't come so eas - y. —
 hurts you know — there's nev - er been a win - ner. —

Lost in hap - pi - ness, — I — knew — no fears. —
 Life was more — than fair - y tales — and day - dreams. —
 Try your hard - est, you'll — still be — a los - er, —



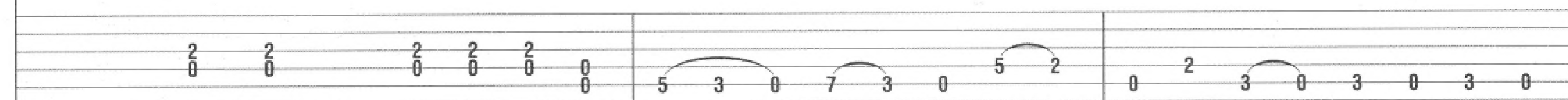
In - no - cence _ and love was _ all _ I _ knew, _
In - no - cence _ was just an - oth - er word, _
the world will still _ be turn - ing when _ you've gone, _

N.C.



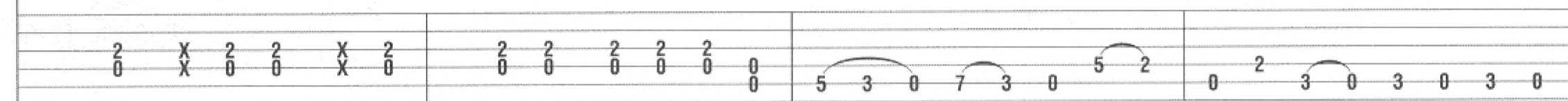
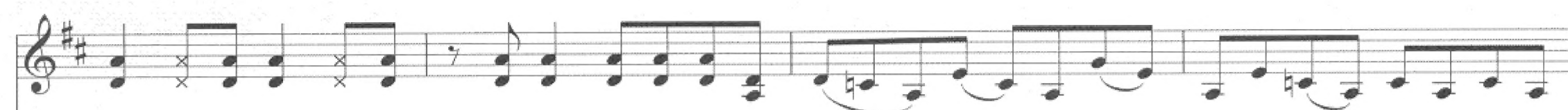
was an il - lu - sion.
was an il - lu - sion.
yeah, when you've gone. _

Gtr. 1



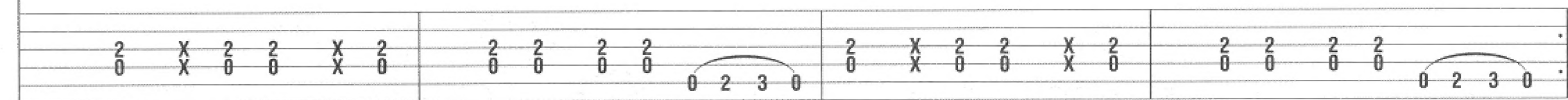
D5

N.C.



1.

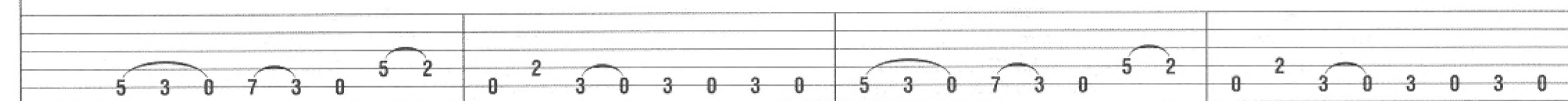
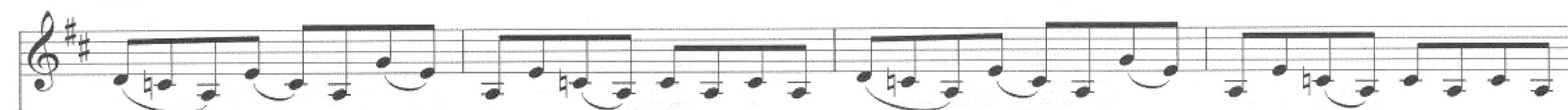
D5



2.

N.C.

*To Coda



*Coda on page 10.

C G/B Bb6(b9) C G/B Bb6(b9)

let ring ----- let ring -----

Faster ♩ = 212 (♩♩ = ³♩♩)

N.C.(A)

Play 3 times

*P.M. -----

*Palm mute low string only.

D5 E5 D5 E5 D5 E5 D5 E5 D5

Gtr. 3 (elec.)

mf
w/ dist.

Gtr. 1

let ring - - let ring - - - let ring - - - - - let ring - - - let ring - - - - - let ring - - -

Gtr. 3 tacet
N.C.(A)

Gtr. 4 (elec.)

mf
w/ dist.

Gtr. 1

1.

2.

(14)

(7)

Gtr. 4 tacet

A7sus2 Asus4 A

Gtr. 1

let ring -----

let ring -----

7 0 7 7 6 0

A7sus2 Asus4 A Asus4 A

Gtr. 5 (elec.)

Gtr. 6 (elec.)
divisi

w/ dist. & slide
mf

w/ dist. & slide
mf

* 12/16 9/13

*Gtr. 6 to left of slashes in tab.

7 9 7 6 7 6 0

Gtr. 1

let ring -----

let ring -----

7 9 7 6 7 6 0

A7sus2 Asus4 A Asus4 A Asus4 *F5/A

let ring -----| let ring -----|

*Bass plays A.

**E5/A Asus4

let ring -----|

**As before

A7sus2 Asus4 A

let ring -----| let ring -----|

A7sus2

Asus4

A

Asus4

A

let ring -----

let ring -----

A7sus2

Asus4

A

Asus4

A

Asus4

*F5/A

let ring -----

let ring -----

*Bass plays A.

**G5/A

A

Gtrs. 5 & 6 tacet

Gtrs. 5 & 6

**As before

♩ = 106 (♩ = ♩)

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 3

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

Riff A

End Riff A

Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

Faster ♩ = 140

N.C.

Gtr. I

First system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (5, 3, 0, 7, 3, 0, 5, 2) and slurs. Labels: P.M. (twice).

Second system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (0, 2, 3, 0, 3, 0, 3, 0, 5, 3, 0, 7, 3, 0, 5, 2, 0, 4, 2, 3, 0, 3, 0, 3, 0). Label: P.M.

Third system of guitar notation. Treble clef. Chords: C, G/B, Bb6(b9). Melody line with eighth notes and slurs. Bass line with fret numbers (3, 2, 0, 2, 0, 0, 1, 0, 0, 0, 0, 0, 0, 1). Labels: C, G/B, Bb6(b9), rit., let ring (three times).

Fourth system of guitar notation. Treble clef. Chords: C, G/B, Bb6(b9), D5. Melody line with eighth notes and slurs. Bass line with fret numbers (3, 2, 0, 2, 0, 0, 1, 0, 0, 0, 0, 0, 0, 0, 2, 0, X, X, 2, 0, 2, 0, 2, 0). Labels: C, G/B, Bb6(b9), Slower ♩ = 120, D5, P.M., let ring (three times).

Fifth system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (2, 0, 2, 0, 2, 0, 2, 0, 0, 2, 3, 0, 2, 0, X, 2, 3, 0, X, 3, 2, 0, X, X, 2, 3, 3, 2, 3, 2, 3, 0, 2, 3, 0). Label: *D.S. al Coda (take 2nd ending).

Sixth system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (0, 4, 2, 3, 0, 3, 0, 3, 0). Label: Coda, rit.

*On page 3

"The Straightener"

Slower ♩ = 106

Gtr. 7 (12-str. elec.)

Gm Gsus4 G5 Gsus4 Gm Gsus4 G5 Gsus4 F5

Gtr. 1

*Gtrs. 8 & 9 (elec.)

mf
w/ clean tone
let ring throughout

mf
w/ dist.

*Composite arrangement

G5 F5 Bb5 F5 G5 F5

Riff B1

Gtr. 10 (elec.)

mf
w/ clean tone
w/ Leslie
let ring throughout

Gtr. 7 Riff B

Gtr. 8 & 9

B \flat 5 F5 G5

End Riff B1

15 14 15 15 17 15 15 14 17 15 17 17 17 19 17 17 15

End Riff B

2 3 5 3 2 3 5 7 5 3 1 1 1 1 3 3 3 3 3

3 3 3 3 3 3 5 5 5

Gtrs. 7 & 10: w/ Riffs B & B1 (till fade)

G5 F5 B \flat 5 F5 G5 F5

Gtrs. 8 & 9

5 5 5 3 3 3 5 5 5 5 5 5

B \flat 5 F5 G5

3 3 3 3 3 3 5 5 5

Guitar Solo

Gm

Rhy. Fig. 3

Gtr. 11
(acous.)

mf

Gtr. 8

First system of musical notation. The top staff (Gtr. 8) is in treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and quarter notes, some beamed together. The bottom staff (Gtr. 11 (acous.)) contains a rhythmic pattern of eighth notes, some beamed together, with fingerings 3, 5, 5, 3, 3, 3, 3, 5, 5, 5, 3, 5 indicated below the staff.

Gtr. 9

Second system of musical notation. The top staff (Gtr. 9) continues the melodic line from the previous system. The bottom staff contains a rhythmic pattern with fingerings 3, 5, 5, 3, 3, 3, 3, 5, 5, 5, 3, 5 indicated below the staff.

F

Gm

End Rhy. Fig. 3

Third system of musical notation. The top staff (F) contains a melodic line. The bottom staff contains a rhythmic pattern with fingerings 3, 3, 3, 3, 3, 3, 3, 5, 5 indicated below the staff. The fourth system continues the melodic line and rhythmic pattern with fingerings 3, 3, 3, 3, 3, 3, 3, 5, 5, 5, 5 indicated below the staff.

Gtr. 11: w/ Rhy. Fig. 3 (till fade)

Gm

Gtr. 9

Fifth system of musical notation. The top staff (Gtr. 9) contains a melodic line with slurs and fingerings 1, 5, 5, 5, 6, 5, 1/2 indicated below the staff. The bottom staff contains a rhythmic pattern with fingerings 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5 indicated below the staff.

Gtr. 8

Sixth system of musical notation. The top staff (Gtr. 8) continues the melodic line. The bottom staff contains a rhythmic pattern with fingerings 3, 5, 5, 5, 3, 3, 3, 3, 5, 5, 5, 5 indicated below the staff.

574

The 'Fingering' section consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth and sixteenth notes, many of which are beamed together and have finger numbers (1-5) written above them. The bottom staff is a single-line staff with finger numbers (1-5) written below it, corresponding to the notes in the top staff. The sequence of fingerings is: 18 15, 18 15, 18, 18 15, 18 15, 15 18 15, 15 18, 15, 15 18 15, 15 18 15, 15 18 15, 15 18 15, 15 18 15.

8va

15 18 15 15 18 15 15 18 15 15 18 15 15 18 15 15 18 15

18 18 18 18 18 18 18 18

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is a single melodic line in treble clef, key of B-flat major (two flats), and 2/4 time. It begins with a tempo marking of "Allegretto" and a dynamic of "p". The melody is written on a five-line staff with various note values, including eighth and sixteenth notes, and rests. There are some markings above the staff, including "8va" and "loco". The second system is a single melodic line in treble clef, key of B-flat major, and 2/4 time. It begins with a tempo marking of "Allegretto" and a dynamic of "p". The melody is written on a five-line staff with various note values, including eighth and sixteenth notes, and rests. There are some markings above the staff, including "8va" and "loco".

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a triplet of eighth notes (F4, G4, A4), followed by a quarter note (B4), and then a series of eighth notes with beamed sixteenth notes. The second system contains the second line of the melody, which continues the sequence of eighth notes and quarter notes. The melody concludes with a half note (F4) and a quarter rest. The lyrics 'The Rose Tree' are written below the first line of the melody, and 'The Rose Tree' is written below the second line of the melody.

F
8va

20 21 20 18 20 21 20 18 20 21 20 18 20 21 20 18 20 21 18 20 18 20 18 20

Gm
8va loco

18 20 18 15 17 15 17 15 0 15 17 15 0 15 17 15 0 15 17 15 0 15 17 15 0 15 17 15 0

let ring

15 17 (17) 15 17 (17) 15 17 (17) 15 17 (17) 15 17 15 0 15 17 15 0

let ring

8va

F

8va

loco

3

Gm

8va

5

[illegible]

Begin fade
F

8va

let ring

15 18 (18) 15 18 15 18 15 15 18 15 15 15 18 15 18 15 18 15 18 15 18

8va

18 20 18 20 18 20 18 20 18 20 18 20 18 20 18 20 18 20 18 20 18 20

87a

[illegible][illegible]

The first system of musical notation for 'The Rose Tree' is written on a single staff in G major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a triplet of eighth notes in the first measure and a triplet of eighth notes in the eighth measure. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together.

Svea

15 17 15 17 15 17 18 15 18 15 18 15

18 15 15 18 15 15 18 15 15 18 15 18 15

8va

loco

1

18 15 18 15 15 17 18 15

18 17 15 17 15 17 15 17 15

17 15 17 15 17

15 17 15 17 18 15 17 17 15 17 15

F
8va

Gm
8va

8va

loco

8va

8va

let ring

[illegible]

Gm Fade out

8va

let ring

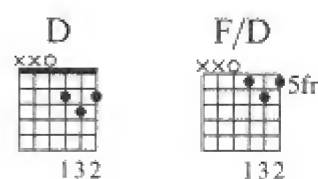
15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18)

3 3

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

Tomorrow's Dream

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne



*Tune down 1 1/2 steps:
(low to high) C \sharp -F \sharp -B-E-G \sharp -C \sharp

Intro

Moderately $\text{♩} = 108$

B5 D5 E5 D5 E5 G5/A E5 D B5 D5 E5 D5 E5 G5/A E5

Play 3 times

**Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

*Recording sounds 1/4 step sharp.

**Doubled throughout

Verse

D N.C. ***E5 D A/D

1. Well, I'm leav - ing to - mor - row at day - break, catch the

Rhy. Fig. 2

End Rhy. Fig. 2

***Chord symbols reflect implied harmony.

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

E5 D A/D E5

fast - est train there I find. Yes, I'm leav - ing the sor - row and heart -

Rhy. Fig. 3

End Rhy. Fig. 3

D A/D E5 D A/D

- ache be - fore it takes me a - way from my mind.

Interlude

D N.C. D N.C. End Rhy. Fig. 4

Gtr. 1 Rhy. Fig. 4

E5 D A/D E5

let ring -----

Verse

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

D A/D E5 D A/D

2. Send me love and I may let you see me, send me

let ring -----

F/D

fills — my days, — it's time — to turn — a - way —

let ring — — — — — *let ring* — — — — —

let ring — — — — — *let ring* — — — — —

D
Gtr. 3
(dist.)
f

F/D

and let — to - mor - row's dreams — be - come — re - al -

f

let ring — — — — — *let ring* — — — — —

let ring — — — — — *let ring* — — — — —

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2 tacet
D

N.C.

(cont. in notation)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "i - ty" followed by a long horizontal line, then "to me." The middle staff is a guitar line in treble clef, labeled "Gtr. 3" above it. It features a melodic line with a flat (Bb) and a "let ring" instruction with a dashed line. The bottom staff is a guitar line in bass clef, showing a sequence of fret numbers: 7, 5, 6, 5, 6, 5, 6, followed by a "let ring" instruction with a dashed line.

Guitar Solo

Gtr. 3 tacet

N.C.

Gtr. 1

The second system of the musical score consists of two staves. The top staff is a guitar line in treble clef, labeled "Gtr. 3" above it. It contains a guitar solo with a key signature of one sharp (F#). The bottom staff is a guitar line in bass clef, showing a sequence of fret numbers: 5, 7, 5, 5, 7, 5, 7, 5, 5, 7.

The third system of the musical score consists of two staves. The top staff is a guitar line in treble clef, labeled "Gtr. 1" above it. It contains a guitar solo with a key signature of one sharp (F#). The bottom staff is a guitar line in bass clef, showing a sequence of fret numbers: 5, 7, 5, 5, 7, 5, 7, 5, 7, 9, 7, 7, 9, 9, 7, 9, 7, 9, 9, 7, 5, 7.

Changes

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 78

D G6/D D G6/D D

1. I feel un - hap -

*Gtr. 1

mf
w/ fingers
let ring throughout

TAB

*Piano arr. for gtr.

Verse

D G6/D D G6/D D

- py, I feel so sad, I've lost the best
long — we shared each day. In love to- geth -
to re - al - ize, and I — can

Rhy. Fig. 1

Em

D

G6/D

D

— friend — that I ev - er had.
- er — we found the way.
still hear — her last good - byes.

She was my
But soon the
Now all my

End Rhy. Fig. 1

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Gtr. 1: w/ Rhy. Fig. 1

G6/D

D

G6/D

D



wom - an,
world _____
days _____

I love her so, _____
had its e - vil way. _____
are filled with tears. _____

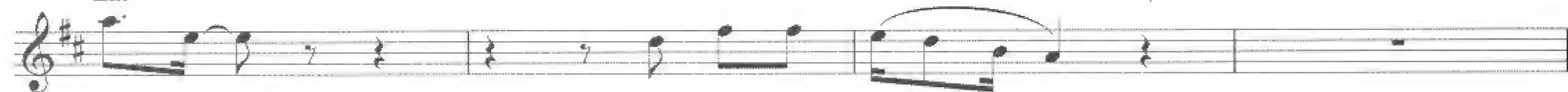
but it's too
My heart was
Wish I could

Em

D

G6/D

D



late now, _____
blind - ed, _____
go back _____

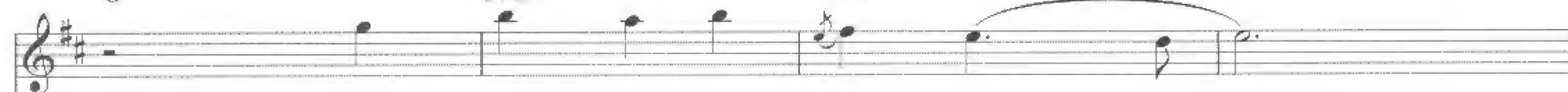
I've let her go. _____
love went a - stray. _____
and change these years. _____

Chorus

G

F#m

Em



I'm go - ing through chang - es. _____

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2



G

F#m

Em



I'm go - ing through chang - es. _____

Interlude

Gtr. 1

G

F#m

Em



A G Bm7

To Coda

Bm A Bm

1.
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)

D G6/D D G6/D D

2. We shared the years,—

2.
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

11 D

3. It took so

D.S. al Coda

⊕ Coda

Outro

Gtr. 1 Bm A Bm

FX

By Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C[#]-F[#]-B-E-G[#]-C[#]

A

Free time

N.C.

Gtr. 1 (dist.)

8va -----

P.M. - - - -
*w/ delay & noise gate

Harm. -----

** > < > ----- mp

17 17 15 15 15 15 15

5 5 5 5 5

Pitch: G G G G G

**Vol. swell

*Delay set to c. 195 ms w/ 17 repeats,
noise gate set w/ slow attack time.

8va -----

mf f mp pp mf

Harm. -----

5 5 5 5 5 5 5 5 5 0 X

G G G G G G G G G

***Knock on
guitar body.

B

N.C.

heavy P.M. -----

heavy P.M. -----

1 1 1 1 0 8 8

†1st string sounded by fretting hand.

8va 7 loco

Harm. - - - - heavy P.M.

Harm. Harm. Harm. Harm. Harm.

4 5 0 5 3 1 2.2 5 5 9 8 7 6 6 8 6

2.2 5 3 1 6 6 6 1 1

††Harmonic located two-tenths between 2nd and 3rd frets.

Pitch: A D G F[#]

8va -----

heavy P.M. -----

Harm. - - - - Harm.

10 8 8 10 6 8 8 5 5 0 5

10 8 8 10 6 8 8 5 5 0 5

Pitch: G G A

Supernaut

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C[#]-F[#]-B-E-G[#]-C[#]

Intro

Moderately ♩ = 116

N.C.
Riff A
(Hi-hat) 2
*Gtrs. 1 & 2 (elec.)
f
w/ djs.

T
A
B

5 7 7 7 5 0 5 7 7 (7)
5 7 7 7 5 0 5 0
5 7 7 7 5 0 5 7 5 7

*Gtr. 2: w/ wah-wah (used as filter).
Composite arrangement

Gtrs. 1 & 2: w/ Riff A

End Riff A Riff B

Gtr. 3 (elec.)

f

**w/ dist. & wah-wah

(7) 7 5 0 5 7 7 7 5 0 6 6 6 4 6 6 (6) 6 6 6 4 6 4

**Wah-wah used as filter.

[illegible][illegible]

E7 N.C. D5 G5 D5 E7 N.C. D5

P.M. -----|

Verse

G5 D5 E7 N.C. D5 G5 D5 E7

1. I want to reach out and touch the sky. _____
2. I've crossed the o - ceans, turned ev - 'ry bend. _____

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. -----|

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

N.C. D5 G5 D5 E7 N.C. D5

I want to touch the sun, but I _____ don't need to fly. _____
I've found the cross - ing at the gold - en rain - bow's end. _____

I'm gon - na climb up ev - 'ry
I've been through mag - ic and through

To Coda

G5 D5 E7 N.C. D5 G5 D5

moun - tain of the moon _____
life's re - al - i - ty. _____

and find the dish that ran a - way with the spoon. _____
I've lived a thou - sand years and nev - er found the key. _____

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. -----|

Interlude

Gtrs. 1 & 2: w/ Riff A (2 times) Gtr. 3: w/ Riff B Gtr. 1: w/ Rhy. Fig. 1 (2 times) D.S. al Coda

4 4 4

⊕ Coda

Interlude

Gtrs. 1 & 2: w/ Riff A

3

Guitar Solo

Gtrs. 1 & 2: w/ Riff A (5 times)

Gtr. 3: w/ Riff B (5 times)

N.C.

Gtr. 4 (elec.)

The 'Fingering' section consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers in parentheses. The bottom staff shows the corresponding fingering for the notes, with arrows indicating the finger used and the number of the note. The notes are: 14, 14, 14, 14, 12, 14, 12, 14, 12, 14, 12, 15, 14, 12, 15, 14, 12, 15, 14.

Interlude

Gtrs. 1 & 2; w/ Riff A
N.C.

Gtr. 4 tacet

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score is divided into two systems. The first system contains the first two lines of the melody and the first two lines of the bass line. The second system contains the third and fourth lines of the melody and the third and fourth lines of the bass line. The melody ends with a double bar line and a repeat sign. The bass line ends with a double bar line and a repeat sign. The title "The Rose Tree" is written in a decorative font at the top of the page. The words "The Rose Tree" are written in a simple font below the melody. The words "The Rose Tree" are written in a simple font below the bass line. The words "The Rose Tree" are written in a simple font below the bass line.

Gtr. 3

[illegible]

Gtrs. 1 & 2

Percussion Solo

Gtrs. 1, 2 & 3 tacet

(Drums) **3**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, drums, and vocal parts. The guitar part is in the key of D major (two sharps) and 4/4 time. The drums part is in the key of D major and 4/4 time. The vocal parts are in the key of D major and 4/4 time. The score is divided into three systems. The first system shows the guitar, drums, and vocal parts. The second system shows the guitar, drums, and vocal parts. The third system shows the guitar, drums, and vocal parts. The guitar part is written in standard notation with a key signature of two sharps and a 4/4 time signature. The drums part is written in standard notation with a key signature of two sharps and a 4/4 time signature. The vocal parts are written in standard notation with a key signature of two sharps and a 4/4 time signature. The score is divided into three systems. The first system shows the guitar, drums, and vocal parts. The second system shows the guitar, drums, and vocal parts. The third system shows the guitar, drums, and vocal parts.

E

B

Play 8 times

Gtr. 5 (acous.)

mp

Interlude

Gr. 5 tacet

E7

N.C.

D5

G5

D5

E7

Gtr. 1

P.M.

[illegible]

N.C. D5 G5 D5 E7

P.M. -----

N.C. D5 G5 D5 E7

P.M. -----

N.C. D5 G5 D5

P.M. -----

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

E7 N.C. D5 G5 D5 E7 N.C. D5

3. Got no re - li - gion, don't need no friends, _____ got all I want and I don't

G5 D5 E7 N.C. D5 G5 D5 E7

need to pre - tend. _____ Don't try to reach me, 'cause I'll tear up your mind. _____

Gtr. 1: w/ Rhy. Fig. 2

Outro

Gtrs. 1 & 2: w/ Riff A (till fade)

N.C. D5 G5 D5

I've seen the fu - ture and I've left it be - hind. _____

Gtr. 3: w/ Riff B (till fade)

Begin fade

Fade out

8 12

Snowblind

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C♯-F♯-B-E-G♯-C♯

1. 2.

Intro

Slowly ♩ = 56

E5 F♯5 G5 D5 E5

C

D

C

D

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 1 (dist)

f let ring let ring let ring let ring

TAB: 9 11 12 (12) 7 9 (9) 0 3 2 0 1 0 0 0 2 3 2 3 2 0 3 2 0 1 0 0 0 2 3 2 3 2 0

*Doubled throughout



3rd time, Gtr. 2 tacet

E5

D5

N.C.

E5

D5

N.C.

End Rhy. Fig. 2

Rhy. Fig. 2

P.M. let ring P.M. let ring

TAB: 9 7 9 0 9 0 7 7 5 7 9 7 9 0 9 0 7 7 5 7 9 7 9 0 9 0 7 7 5 7 0

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5

D5

N.C.

E5

D5

N.C.

1. What you get or what you need, _____
2. Some-thing blow - in' in my head, _____
3. Let the win - ter sun shine on, _____

things that don't come eas - i - ly. _____
winds of ice that soon will spread _____
let me feel the frost of dawn. _____

E5

D5

N.C.

E5

D5

N.C.

Feel - ing hap - py in my pain, _____
down to freeze my ver - y soul. _____
Build my dreams on flakes of snow, _____

i - ci - cles with - in my brain. _____ (Whispered:) Co - caine. ...
Makes me hap - py, makes me cold. _____
soon I'll feel the chill - ing glow. _____

1.

N.C. C Dsus2 N.C. C D5

Gtr. 1 Riff A End Riff A

let ring ----- let ring ----- let ring ----- let ring -----

2.

To Coda

Interlude

Gtr. 1: w/ Rhy. Fig. 1

N.C. C D5 E5 F#5 G5 D5 E5 C D

let ring ----- let ring -----

Gtr. 1 Riff B End Riff B

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

let ring ----- let ring ----- let ring ----- let ring -----

Bridge

Gtr. 1: w/ Riff B (4 times)

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

My eyes are blind but I can see

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

the snow - flakes glis - ten on the tree.

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

The sun _____ no long - er sets _____ me free. _____

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

I feel _____ the snow - flakes freez - ing me.

*Gtr. 2 (dist.)

f

12 15

*Two gtrs. arr. for one.

Guitar Solo

Gtr. 1: w/ Riff B (4 times)

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

15 15 15 15 (15) 12 15 12 15 14 12 14 7 5 5 7 5 6 7 7

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

7 (7) 5 7 7 5 7 5 7 (7) 5 7 5 7 5 7 7 (7) 5

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

7 (7) 5 7 7 5 7 5 7 5 7 5 7 5 7 7 (7) 5

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{add96}

Coda

Interlude

Double-time feel (♩ = $\frac{3}{4}$)

*E5

D5

E5

D5

Right!

Gtr. 1

E5
Riff C

D5

E5

D5

End Riff C

Bridge

Gtr. 1: w/ Riff C (2 times)

E5

D5

E5

D5

Don't you think I know what I'm do - ing?

Don't tell me that it's do - ing me wrong. —

End double-time feel

D5

You're the one that's real - ly the los - er. This is where I feel I be - long. — Right!

(♩ = ♩)

Gtr. 1: w/ Riff A

N.C.

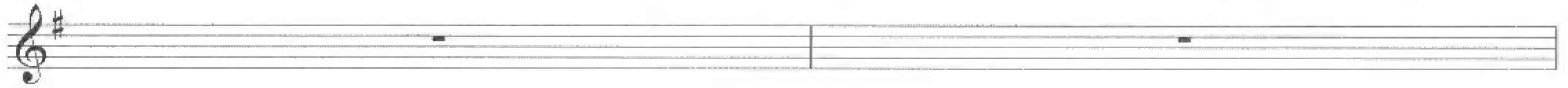
C

Dsus2

N.C.

C

D5



Gtr. 1: w/ Rhy. Fig. 2

E5

D5

N.C.

E5

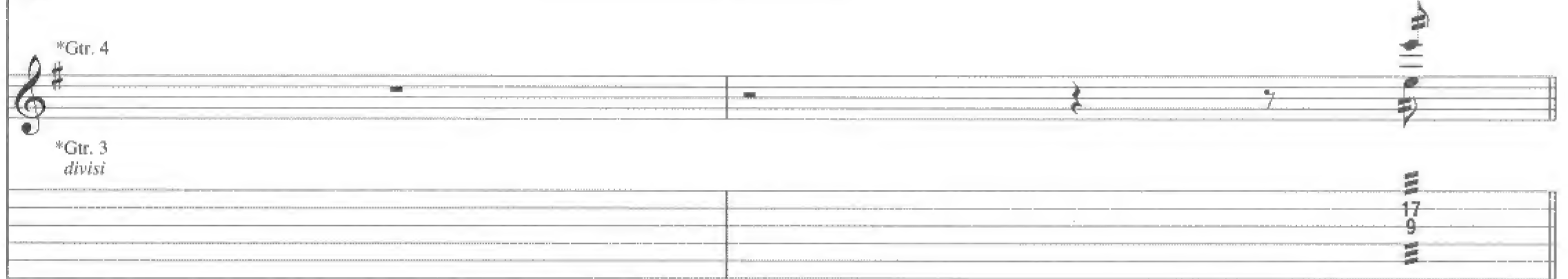
D5

N.C.



*Gtr. 4

*Gtr. 3
divisi



*Strings arr. for gtr.

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5

D5

N.C.

E5

D5

N.C.



4. Crys - tal world with win - ter flow - ers ____

turn my days to fro - zen hours. ____

Riff D1

End Riff D1



Gtrs. 3 & 4: w/ Riffs D & D1

E5

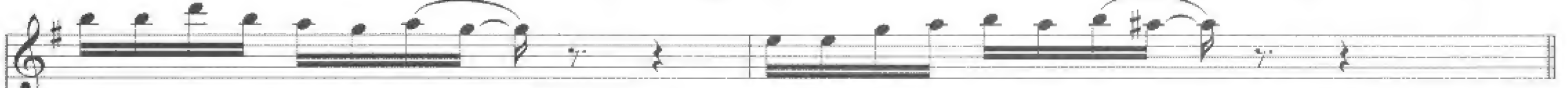
D5

N.C.

E5

D5

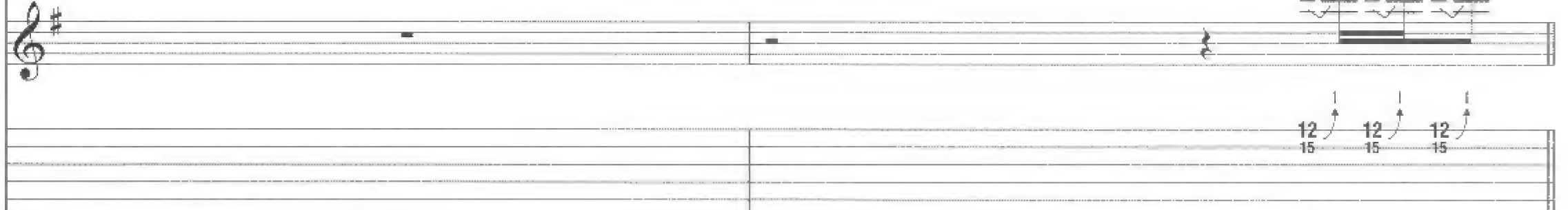
N.C.



Ly - ing snow blind in the sun. ____

Will my ice age ev - er come? ____

Gtr. 2



Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

Gtr. 2

E5

D5

N.C.

End Riff E1

Gtr. 4

Riff E1

Gtr. 3

Riff E

divisi

End Riff E

Gtrs. 3 & 4: w/ Riffs E & E1 (till fade)

E5

D5

N.C.

E5

D5

N.C.

E5

D5

N.C.

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown on a single staff. The key signature is one sharp (F#). The solo is divided into three sections: E5, D5, and N.C. (Natural Chord). The E5 section consists of a series of eighth and sixteenth notes, with a slur over the first four notes. The D5 section consists of a series of eighth and sixteenth notes, with a slur over the first four notes. The N.C. section consists of a series of eighth and sixteenth notes, with a slur over the first four notes. The notation is written in a style that is common for guitar solos, with many beamed notes and slurs.

[illegible]

The musical notation for the guitar solo in "Sweet Home Alabama" is shown on a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The solo begins with a treble clef and a sharp sign. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, along with a double bar line. The solo is divided into four measures, each labeled with a fret number: E5, D5, and N.C. (Natural Chord). The fret numbers are 15, 12, 15, and 12, indicating the fretting hand positions. The solo is written in a style that is characteristic of the original recording, with a focus on melodic phrasing and a strong sense of rhythm.

[illegible]

The 'Fade out' section of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines. The chords are labeled E5, D5, and N.C. (No Chord). The melodic lines are indicated by numbers 12, 14, 15, 17, and 19, with some notes marked with a circled number (14) and a circled number (17). The section ends with a 'Fade out' instruction.

Cornucopia

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Slowly ♩ = 72

E5 B5 A#5 B5 A#5 B5 F5

N.C. E5 F5 A#5 B5 E5 B5 A#5 B5 A#5 B5 F5

*Gtrs. 1 & 2 (dist.)

mf

T
A
B

*Composite arrangement

1.

N.C. E5 F5 A#5 B5

2.

N.C. E5 F5 A#5 B5

E5 F5 A#5 B5 E5 F5 A#5 B5

rit.

Faster ♩ = 144

**E5

D5

E5

let ring -

**Chord symbols reflect implied harmony.

D5

E5

let ring -

Verse

E D5 E

1. Too much _ near _ the _ truth, _ they _ say. _ Keep it _ till _ an - oth -

let ring *let ring*

D5 E5 D5 E

- er _ day. _ Let them _ have _ their _ lit - tle _ game. _ De -

let ring *let ring*

D5 D Dmaj7 D Dmaj7

lu - sion _ helps _ to _ keep them _ sane. _

let ring *let ring* *let ring*

Interlude

E5

let ring -----|

let ring -----|

let ring -----|

let ring -----|

Riff A

D5

E5

End Riff A

let ring -----|

E

D5

E5

Verse

Gtrs. 1 & 2: w/ Riff A (3 1/2 times)

E5

D5

E5

2. Let them have their lit - tle toys. Match - box cars and

3. Take a life, it's go - ing cheap. Kill some - one, no

D5

E5

mort - gage joys. Ex - cit - ing in their plas -

one will weep. Free - dom's yours, just

D5

E5

- tic ways. Fro - zen food in a

pay your dues. We just want your

Chorus

Slower ♩ = 68

D Dmaj7/C# A5 B5 N.C.

con - crete _____ maze. _____
soul to _____ use. _____ } You're gon - na

Gtrs. 1 & 2

D Dmaj7/C# A5 B5 N.C. D Dmaj7/C# A5 B5 D5

go in - sane. _ I'm tryin' to save your brain. _

To Coda

D Dmaj7/C# A5 B5 G#5 E5 F5 A#5 B5 E5 F5 A#5 B5 E5 F5 A#5 B5

rit.

Interlude

Slower ♩ = 43

Gtr. 2 tacet

Asus2 G6/A D Dm7 Asus2 G6/A

Gtrs. 1 & 2

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

D Dm7 Asus2 G6/A D Dm7

let ring - - - - - | let ring - - - - - | let ring - - - - - | let ring - - - - - | let ring - - - - - |

Asus2 G6/A D Dm7

let ring - - - - - | let ring - - - - - | let ring - - - - - |

Faster ♩ = 148

A5 E5 A5

Gtr. 1

let ring - - - - - |

Gtr. 2

let ring - - - - - |

*6th string sounded when releasing quarter-step bend (next 10 meas.)

E5 A5 E5

let ring - - - - - |

A1 - right!

let ring - - - - - |

let ring - - - - - |

A5

they don't know what I _____ hide. _____

G5

Interlude

A5

Gtrs. 1 & 2

E5

let ring -----|

1., 2. || 3.

A5

E5

E5

* let ring -----|

* let ring -----|

*As before.

Slower ♩ = 70

Gtr. 1

D Dmaj7/C# A5 B5

D5 Dmaj7/C# A5 B5

Gtr. 2

E5 F5 A#5 B5 E5 F5 A#5 B5 Gtr. 2 tacet E5 F5 A#5 B5

rit.

Faster ♩ = 144 E5 Gtrs. 1 & 2

let ring

D E5

let ring

D E5 D.S. al Coda

let ring

⊕ Coda E5 F5 A#5 B5

rit.

Laguna Sunrise

By Frank Iommi, Terence Butler, William Ward and John Osbourne

§ **A**

Moderately slow ♩ = 80

D

Gtr. 2 (acous.)

mf

Gtr. 1 (12-str. acous.)

mf

let ring -----|

let ring -----|

F/D

D

let ring -----|

let ring -----|

let ring -----|

4th time, To Coda 1

5th time, To Coda 2

F/D

G5

(4)

let ring

let ring

Asus2 A5

G5

1. Asus2 A5

2. Asus2 A5

let ring

let ring

let ring

B

C

Am

Dm(add9)

let ring

let ring

let ring

G B \flat

5 5 5 6 8 8

let ring

5 4 3 3 3 4 5 8 7 6 6 0

Coda 1

D.S. al Coda 2

Asus2 A5 G5 Asus2 A5

6 7 6 9 6 9 6 7 6 9 6

let ring

4 2 2 0 2 7 5 4 2 2 0 2 2 2 0

Coda 2

Begin fade

Fade out

Asus2 A5 G5 Asus2 A5 G5 Asus2 A5 G5 Asus2 A5

6 7 6 9 6 9 6 7 6 9 6 6 7 6 9 6 6 7 6 9 6

let ring

4 2 2 0 2 7 5 4 2 2 0 2 7 5 4 2 2 0 2 7 5 4 2 2 0 2 7 5 4 2 2 0 2

St. Vitus' Dance

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately fast ♩ = 149

D5 Dsus4 D

Gtr. 1 (dist.)

mf

let ring ----- ♩ let ring ----- ♩ let ring ----- ♩

1 3 (3) 0 3 0 2 3 2 0 3 2 2 3 2 0 3 2 3 0 0

D5 Dsus4 D

let ring ----- ♩ let ring ----- ♩ let ring ----- ♩

3 3 3 3 0 3 0 2 2 3 2 3 0 3 3 3 2 3 2 0 2 2 3 2 3 0 0 0

Half-time feel

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

*Gtrs. 1 & 2

let ring -- ♩

12 12 12 0 10 13 15 14 15 17 12 12 12 8 10 10 13 15 14 15 17

*Gtr. 2 (dist.), played *mf*.

Verse

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

1. So you think _ you _ know _ what's go - ing on _ in - side _ her _ head. _ You

Rhy. Fig. 1 End Rhy. Fig. 1

12 12 12 10 10 13 15 14 15 17 12 12 12 10 10 10 13 15 14 15 17

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

think she wants _ your _ mon - ey _ but it's you _ she wants _ in - stead.

Interlude

Gtr. 1 D5 Dsus4 D

let ring ----- let ring ----- let ring ----- let ring -----

D5

let ring ----- let ring ----- let ring ----- let ring -----

Half-time feel

Gtrs. 1 & 2 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

12 12 12 10 10 13 15 14 15 17 12 12 12 10 10 13 15 14 15 17

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

2. When you think _ a - bout _ the things that she did long _ a - go, _ it

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

breaks your heart _ but deep down boy, _ you don't want her _ to go. _

D5

Gtr. 1

let ring -----

let ring -----

let ring -----

1/2

D5

let ring --

let ring -----

let ring -----

Dsus4 D

Half-time feel

D5

Gtrs. 1 & 2

let ring -----

C5 F5 E5 F5 G5 D5

C5 F5 E5 F5 G5

3. If

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

I were you I'd try a - gain and try to make a - mends. She

End half-time feel

Gtr. 2: w/ Rhy. Fill 2

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

on - ly thinks of you, you know I'm talk - ing as a friend.

Outro

D5 Dsus4 D

Gtr. 1

let ring

D5 Dsus4 D D5

let ring

Rhy. Fill 2

Gtr. 2

Under the Sun/ Every Day Comes and Goes

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C \sharp -F \sharp -B-E-G \sharp -C \sharp

“Under the Sun”

Intro

Slowly $\text{♩} = 45$

Gtrs. 1 & 2 (dist.)

E5 B5 B \flat 5 D5 C \sharp 5 C5 B5 *Play 3 times*

mf

T
A
B

2 0 2 0 2 0 9 7 8 6 (8/6) 12 10 11 9 10 8 9 7 (9/7) 12 18

Faster $\text{♩} = 130$

N.C.(E5)

1. 2.

1. Well, I don't

Riff A End Riff A

P.M. --- P.M. P.M. P.M. --- P.M. P.M. P.M. --- P.M. P.M.

0 0 9 0 9 10 9 0 9 7 0 0 9 0 9 10 9 0 9 7 0 0 9 0 9 10 9 0 9 7

Verse

Gtrs. 1 & 2: w/ Riff A (16 times)

N.C.(E5)

want no Je - sus freak to tell me what it's all a - bout,
want no preach - er tell - ing me a - bout the God in the sky.
— what I tell you, it's the on - ly way you'll find in the end.

no
No, I don't
Just be -

Under the Sun

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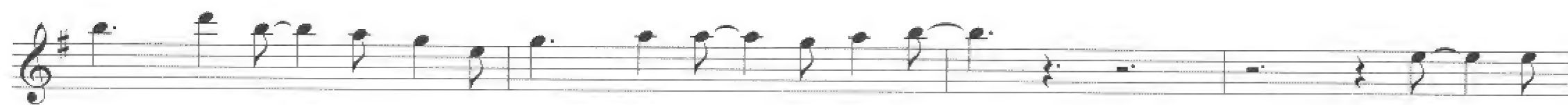
Every Day Comes and Goes

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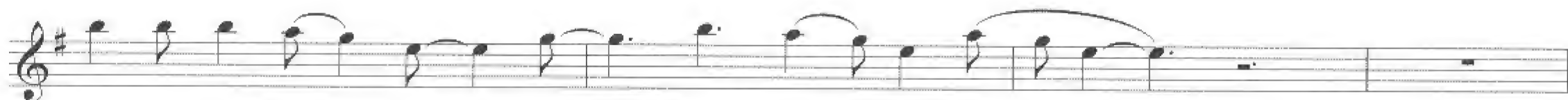
black ma - gi - cian tell - ing me to cut ____ my soul out. ____
want no - one ____ to tell me where I'm gon - na go when I die. ____
lieve in your - self, ____ you know you real - ly should-n't have to pre - tend. ____

Don't _ be -
I want to
Don't let those



believe in ___ violence, I don't even believe ___ in peace. _____
live my ___ life, ___ I don't want people telling me what to do. _____
empty people try and interfere ___ with your mind. _____

I just be -
Just _ live _



o - pened the door, _ now _____ my _____ mind's been _____ re - leased. _____
lieve in my - self _____ 'cause _____ no _____ one else _____ is true. _____
_____ your _____ life _____ and _____ leave _____ them all _____ be - hind. _____

N.C.

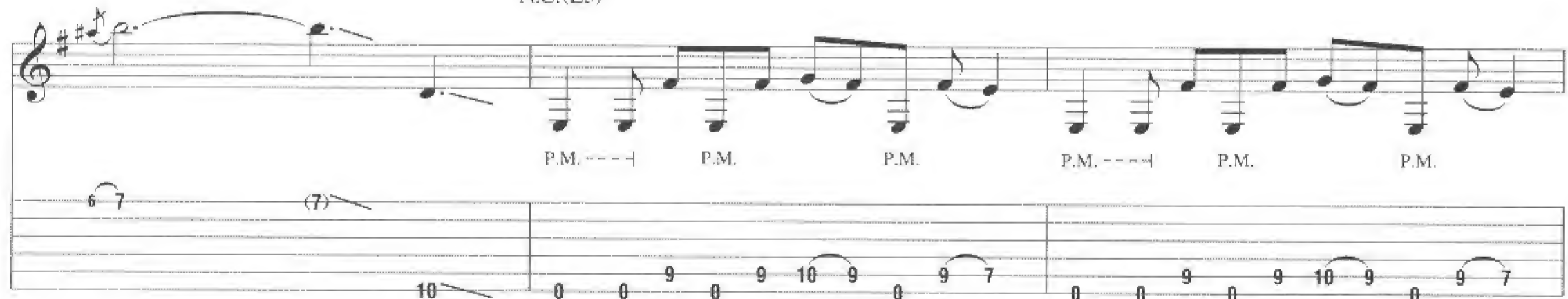
To Coda 

Gtrs. 1 & 2

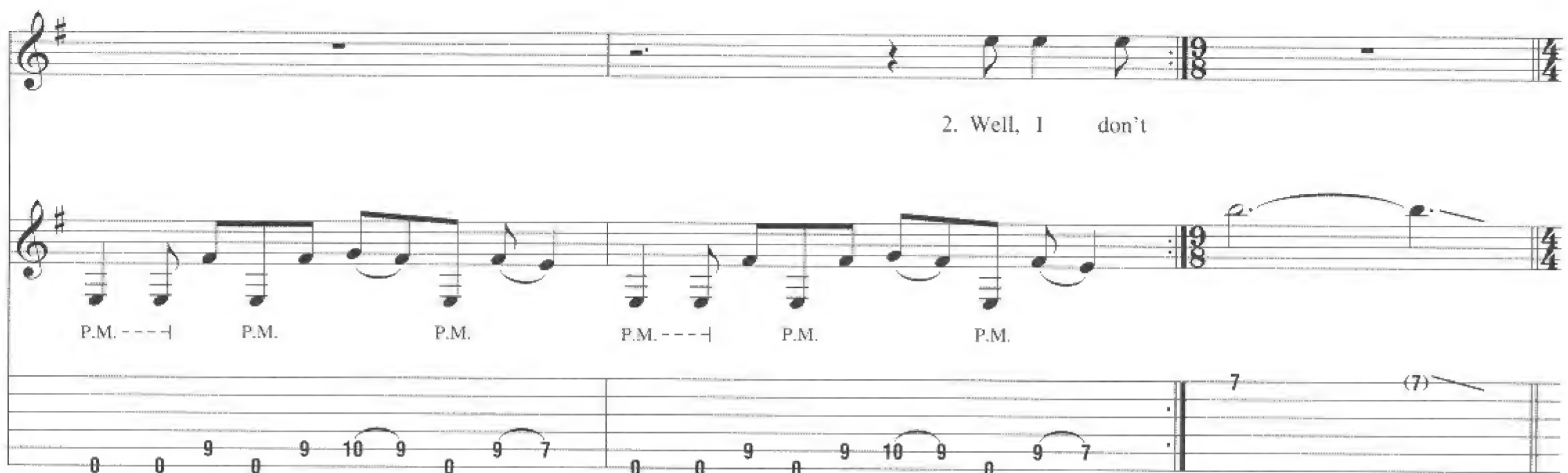


4

N.C.(E5)



2.



“Every Day Comes and Goes”

Faster ♩ = 230

Gtr. 2 tacet

N.C.(A5)

(G5)

(A5)

(G5) (G#5)

Gtr. 1

(A5)

(G5)

(A5)

(G5)

Gtrs. 1 & 2

Verse

A5

G5

A5

G5

1. Ev - 'ry day — just comes and goes, — life is one long o - ver - dose. —

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

A5

G5

A5

G5

Peo - ple drive to ru - in - a - tion, I — can see through their frus - tra - tion. —

A5

G5

A5

G5

A5

N.C.

Gtrs. 1 & 2

(Drums)

3

B5 A5 B5 A5

Rhy. Fig. 2 End Rhy. Fig. 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (6 times)

B5 A5 B5 A5

2. Peo - ple hid - ing their real faces, each _____ one run - ning their _____ rat rac - es. Be -

B5 A5 B5 A5

hind each flow - er there grows a weed, _____ in their world of make - be - lieve. _____

B5 A5 B5 A5

B5 N.C.

Gtrs. 1 & 2 (Drums) 3

Guitar Solo

C#5 B5 C#5 B5

Gtr. 3 (dist.)

mf

Gtrs. 1 & 2

C#5 B5 C#5 B5 C5

1/2

9 11 (11) 9 11 9 11 9 11 9 11 9 11 9 11 9 10 9 11 9 11 11

D5 C5 D5 C5

let ring

12 10 10 11 10 10 13 10 13 10 13 12 10 12 10 12 10 12 10 12 10 11 11 12 10 12 10 12 13

Rhy. Fig. 3 End Rhy. Fig. 3

12 10 12 10 12 10 12 10 8 8 12 10 12 10 12 10 12 10 8 8

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (6 times)

Gtr. 3

D5 C5 D5 C5

12 10 12 10 12 10 12 10 10 12 10 10 11 11 12 10 12 10 12 13 12 12 10 12 10 10 12 10 10 12 10 10

D5 C5 D5 C5

10 12 10 13 15 13 15 (15) 2 10 12 10 12 13 15 13 15 15 2

D5 C5 D5 C5

Interlude

Slower ♩ = 130

Gtr. 3 (tacet)

N.C.(E5)

D.S. al Coda

3. So be - lieve__

Gtrs. 1 & 2

P.M. -- P.M. P.M. P.M. -- P.M. P.M. P.M. -- P.M. P.M. P.M. -- P.M. P.M.

⊕ Coda

Interlude

Slower ♩ = 100

N.C.

E5

Riff B

6/7

4 5 4 5 4 7 7 7 7 4 5 4 5 4

D5

C5

B5

Gtrs. 3 & 4 (dist.)

mf

Gtrs. 1 & 2

End Riff B

5 5 5 5 4 5 4 5 4 8 8 8 5 8 7 7 7 7 4 5 4 5 4

Gtrs. 1 & 2: w/ Riff B (5 times)

Gtrs. 1 & 2: w/ Riff B (5 times)

E5

D5

C5

Gtrs. 3 & 4

[illegible]

B5

E5

D5

The 'Fingerings' section consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various slurs and accents. The bottom staff is a single-line bass staff with fingerings indicated by numbers 7, 9, and 12. Above the bottom staff, there are three groups of fingerings with arrows indicating the sequence: 1 1/2, 1 1/2, 1 1/2; 1 1/2, 1 1/2, 1 1/2; and 1 1/2, 1 1/2. The bottom staff also includes a dashed line and a final sequence of fingerings: 12, 15, 15, 15, 15, 15, 12.

C5

B5

Gr. 3

Gr. 3

The image shows a musical score for guitar, labeled 'Gr. 3'. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, some with slurs and accents. Below the staff is a fretboard diagram with two lines. The first line shows fret numbers 14, (14), and 12. The second line shows fret numbers 12, 14, 12, 14, 12, 12, 14, 12, 15, 14, 12, 15, 14, 12, 15, 14, 12, 15, 12, 12. Arrows indicate fingerings: a '1' for the first finger and a '1/2' for the half-fret technique.

Gtr. 4

Gtr. 4

14 (14) 12 14 12 14 12 15 14 12 15 14 12 15 14 12 15 14 12 12 12

E5

D5

 δv_A

loco

84a

loco

[illegible]

E5

D5

let ring -----

C5

B5

Interlude

Gtr. 3: w/ Riff B (2 times)

E5

D5

C5

B5

Gtr. 4

E5 D5 C5 B5

Gtrs. 3 & 4

E5 D5 C5 N.C.

Gtr. 3

Gtrs. 1, 2 & 4

Slower ♩ = 94

E5 D5 C5 N.C.

Gtrs. 1-4

Slower ♩ = 80

E5 D5 C5 N.C. E5

rit.

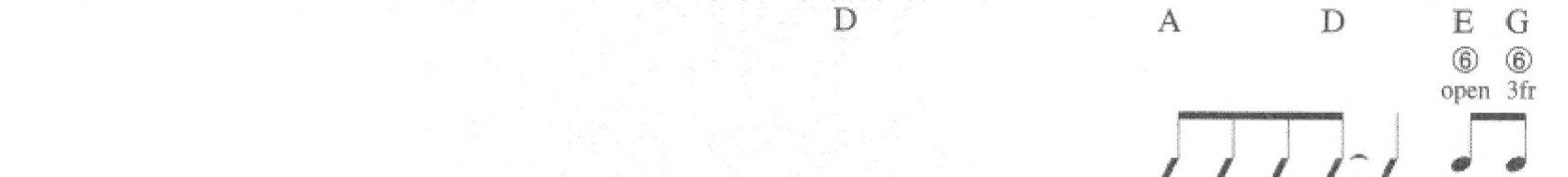
GUITAR NOTATION LEGEND

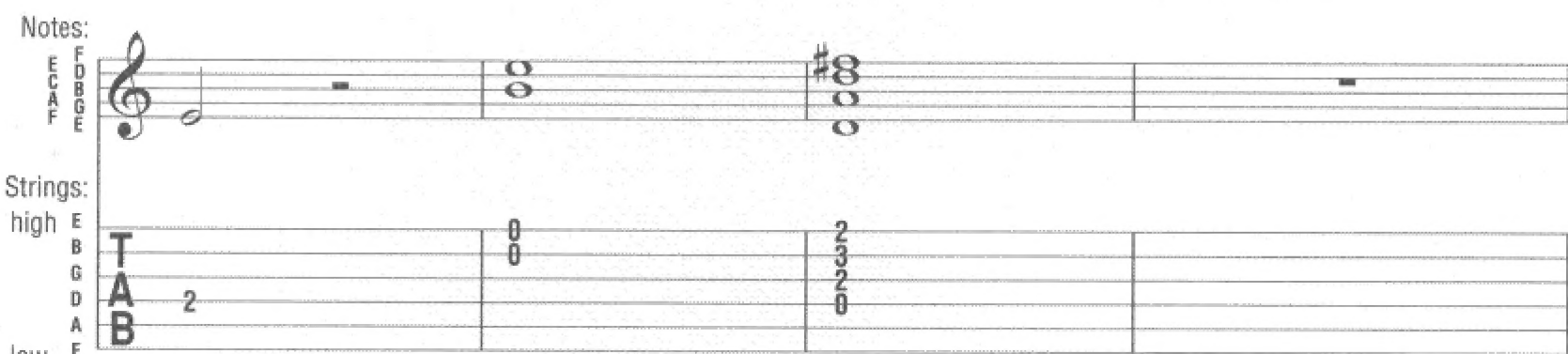
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

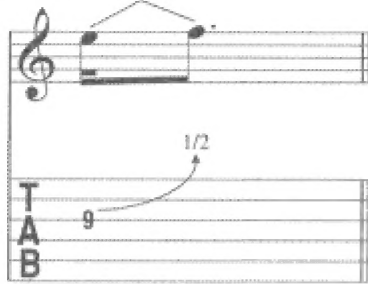
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

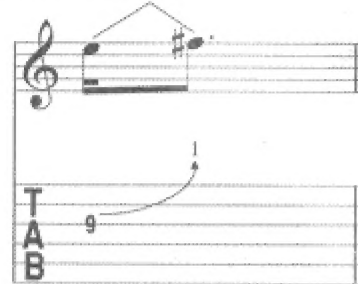
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

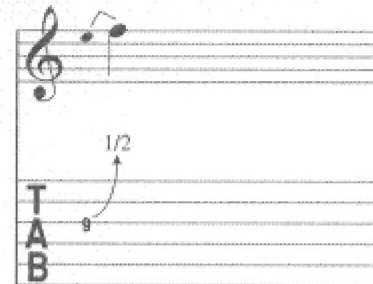
HALF-STEP BEND: Strike the note and bend up 1/2 step.



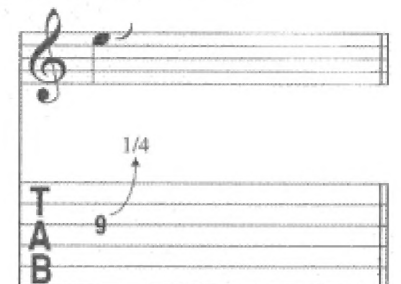
WHOLE-STEP BEND: Strike the note and bend up one step.



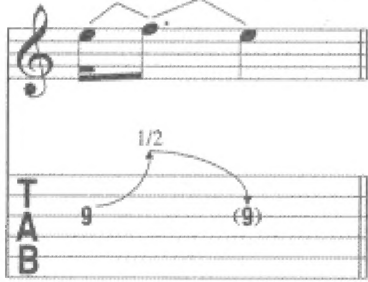
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



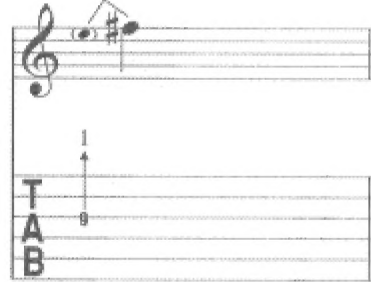
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



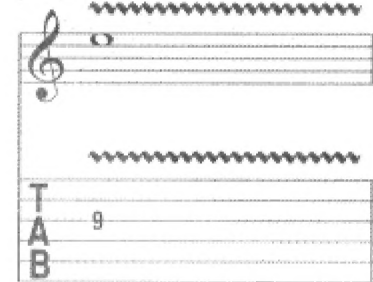
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



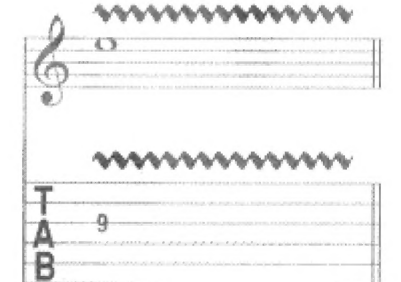
PRE-BEND: Bend the note as indicated, then strike it.



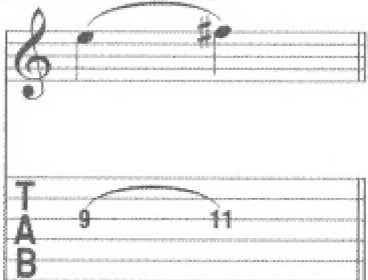
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



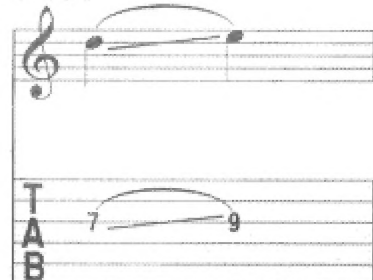
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



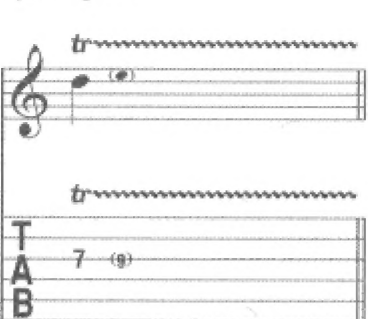
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



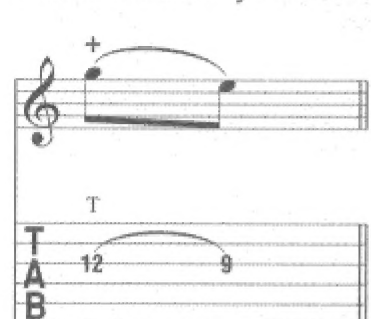
SHIFT SLIDE: Same as legato slide, except the second note is struck.



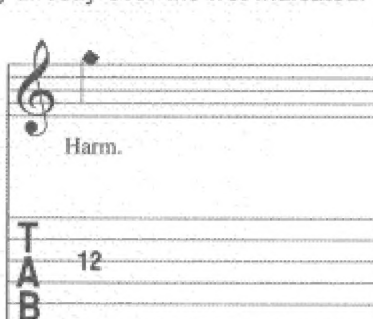
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



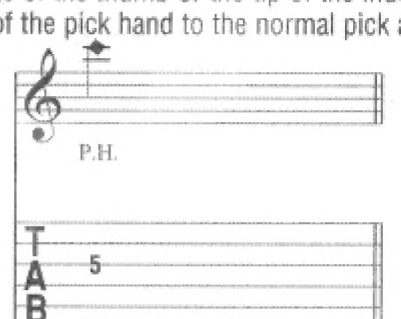
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



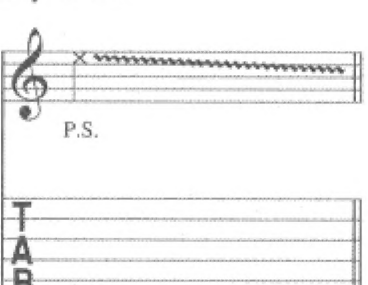
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



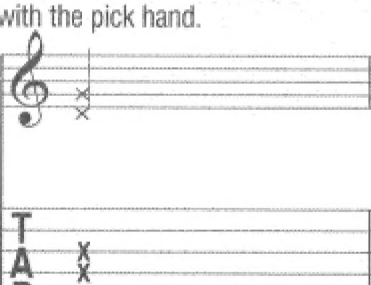
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



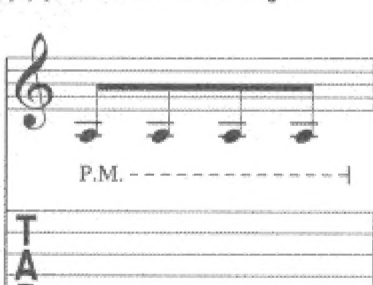
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



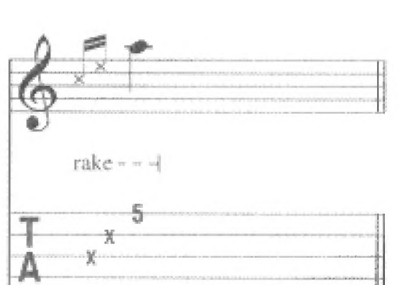
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



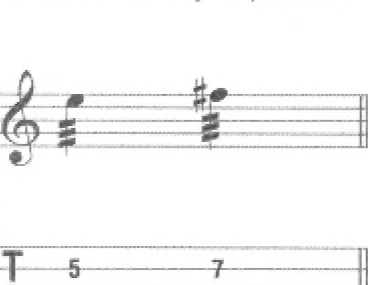
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



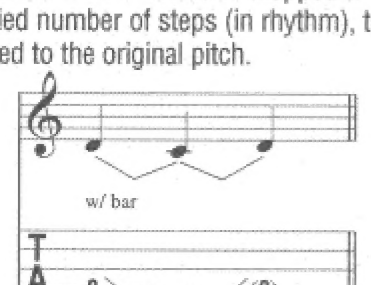
RAKE: Drag the pick across the strings indicated with a single motion.



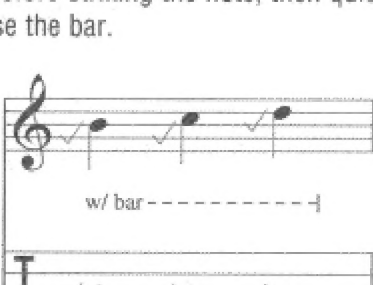
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



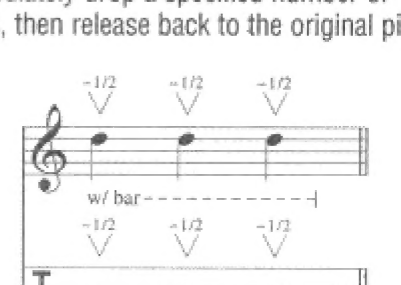
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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